

VOCAL SCORE

# THE OFFICE BOY

Comedy Opera



Public Performance  
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AS · PRODUCED · BY · THE ·  
**FRANK DANIELS**  
OPERA · CO

BOOK AND LYRICS by  
**HARRY B SMITH**  
MUSIC BY  
**LUDWIG ENGLANDER**

PUBLISHED BY  
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The  
**Office Boy**

A COMEDY OPERA  
IN TWO ACTS

*Book and Lyrics by*

HARRY B. SMITH

*Music by*

LUDWIG ENGLANDER

Vocal Score, { \$2.00 Net  
7/6 Net

JOS. W. STERN & CO.

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Produced by C. B. Dillingham at the Victoria Theatre, New York City.

## THE OFFICE BOY

### CAST OF CHARACTERS

NOAH LITTLE, an office boy.....FRANK DANIELS  
RIDER LITTLE, a famous jockey.....ALFRED HICKMAN  
TOBIAS VAN TWILLER.....SYDNEY TOLER  
DAMON KETCHAM.....GILBERT CLAYTON  
PYTHIAS CHEATHAM.....JAMES C. REANY  
REGGY HIGGINS.....DAVID BENNETT  
PERCY WIGGINS.....LAURENCE WHEAT  
McNAB.....W. C. KELLY  
SCALES.....LEAVITT JAMES  
EUPHEMIA.....LOUISE GUNNING  
CLAIRE DE LUNE.....EVA TANGUAY  
PAQUITA.....VIOLET HOLLS  
JEANETTE.....MARION HARTE  
FLORINE.....IDA GABRIELLE  
FIRST MESSENGER IN LAW OFFICE.....MAY SHERIDAN  
SECOND MESSENGER IN LAW OFFICE.....MAUD WELSH  
MISS HARVARD..... } Guests of Van Twiller { GWENDOLYN VALENTINE  
MISS YALE..... } ..... GERTRUDE DOREMUS  
SPIKE MUGGINS.....FRANK CONWAY  
THUG MAGAFA.....J. LAFAYETTE

Typewriter girls, Telephone girls, Clerks, Guests, Bookmakers and Jockeys.

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#### *Synopsis of Scenery*

ACT I.—Law office of Ketcham and Cheatham.

ACT II.—Van Twiller's villa and private race course.

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*The Production Staged by*  
A. M. HOLBROOK

*Musical Director*  
WATTY HYDES



# THE OFFICE BOY

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# The Office Boy.

A Comedy Opera in Two Acts.

Lyrics by  
HARRY B. SMITH.

## Overture.

Music by  
LUDWIG ENGLANDER.

*Allegro vivo.*

Piano

*poco a poco accel.*

*ff*

*Moderato.*

*p*

First system of a piano score. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a complex, rhythmic accompaniment with chords and eighth notes.

Second system of the piano score. The right hand continues the melodic line with some rests. The left hand features a prominent bass line with chords and eighth notes. A dynamic marking of *mf* (mezzo-forte) is present at the beginning of the system.

Third system of the piano score. The right hand has a more active melodic line with sixteenth notes. The left hand continues with a steady accompaniment of chords and eighth notes.

Fourth system of the piano score. The right hand has a melodic line with some rests. The left hand continues with a steady accompaniment. Dynamic markings include *p* (piano) and *poco rit.* (poco ritardando).

Fifth system of the piano score. The right hand has a melodic line with some rests. The left hand continues with a steady accompaniment of chords and eighth notes.

Sixth system of the piano score. The right hand has a melodic line with some rests. The left hand continues with a steady accompaniment of chords and eighth notes.

First system of a piano score. The right hand features a melodic line with eighth-note patterns and a final triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and single notes.

Second system of the piano score. The right hand continues the melodic development with a fermata over a half note. The left hand maintains the accompaniment, with a dynamic marking of *f* (forte) appearing in the final measure.

Third system of the piano score. The right hand has a more active melodic line with sixteenth-note runs. The left hand accompaniment remains consistent with the previous systems.

Fourth system of the piano score. The right hand features a complex melodic texture with many beamed sixteenth notes. The left hand accompaniment continues to support the melody.

Fifth system of the piano score. The right hand has a very dense melodic texture with many beamed sixteenth notes. The left hand accompaniment continues to support the melody.

Sixth system of the piano score. The right hand has a very dense melodic texture with many beamed sixteenth notes. The left hand accompaniment continues to support the melody.

Allegro vivo.

10

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 2/4. The music features a rhythmic accompaniment in the bass with chords and eighth notes, and a melodic line in the treble with eighth and sixteenth notes.

The second system continues the musical piece. The bass line has a more active eighth-note pattern, while the treble line has some rests followed by eighth-note figures.

The third system shows a continuation of the rhythmic accompaniment in the bass and the melodic development in the treble.

The fourth system concludes the 'Allegro vivo' section. It features a trill (tr) in the treble staff and a section labeled 'Cadenza Clarinett.' in the bass staff. The key signature changes to two flats (B-flat and E-flat).

Allegretto.

The first system of the 'Allegretto' section is in 3/4 time. It begins with a piano (*p*) dynamic in the bass and a mezzo-forte (*mf*) dynamic in the treble. The bass line is mostly chords, while the treble line has a more active eighth-note melody.

The second system continues the 'Allegretto' section with similar dynamics and rhythmic patterns.

The third system concludes the 'Allegretto' section, ending with a final chord in the bass and a melodic phrase in the treble.

Moderato.

First system of musical notation. The right hand (treble clef) features a melodic line with several notes marked with an accent (^). The left hand (bass clef) plays a steady accompaniment of chords. A dynamic marking of *p* (piano) is present in the left hand.

Second system of musical notation. The right hand continues the melodic line with various intervals. The left hand maintains the chordal accompaniment.

Third system of musical notation. The right hand has a more active melodic line. The left hand accompaniment remains consistent.

Fourth system of musical notation. The right hand features a melodic phrase. A dynamic marking of *poco rit.* (poco ritardando) is written in the right hand.

Fifth system of musical notation. The right hand has a melodic line with several notes marked with an accent (^). A dynamic marking of *ff* (fortissimo) is present in the left hand.

Sixth system of musical notation. The right hand has a melodic line with several notes marked with an accent (^). A dynamic marking of *poco rit.* (poco ritardando) is written in the right hand.

First system of musical notation, featuring a grand staff with treble and bass clefs. The tempo marking *a tempo* is present. The music consists of chords and single notes in both hands.

Second system of musical notation, continuing the piece with similar chordal textures in both hands.

Third system of musical notation, including the marking *sva.* (sustained) and *poco rit.* (slightly ritardando). The system concludes with a key signature change to D major and a 2/4 time signature.

Fourth system of musical notation, marked *Allegro vivo.* and *f* (forte). The time signature is 2/4. The right hand features a melodic line with accents, while the left hand provides a rhythmic accompaniment.

Fifth system of musical notation, marked *p* (piano). The right hand has a more active melodic line, and the left hand continues with chords.

Sixth system of musical notation, concluding the page with a final melodic phrase in the right hand and supporting chords in the left hand.

This page of musical notation, numbered 13, consists of six systems of grand staff notation. Each system contains a treble clef staff and a bass clef staff. The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings. A prominent *ff* (fortissimo) marking is present in the first system. The piece concludes with a double bar line and repeat signs in the final system.

## Opening Ensemble.

Piano.

*Allegro moderato.*

*mf*

*poco rall.*

*a tempo*

*p*

**Cheatham.**

First, put the date! May, twen-ty - three!

**Chorus.**

May, twen-ty - three!

May, twen-ty - three!

May, twen-ty -

*mf*



Year A. D. Nine - teen - hun - dred - three! Now you  
 Nine - teen - hun - dred - three!  
 Nine - teen - hun - dred - three!  
 three!

This system contains the first vocal line and piano accompaniment. The vocal line begins with the lyrics 'Year A. D. Nine - teen - hun - dred - three!' and continues with 'Now you' and 'Nine - teen - hun - dred - three!'. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

may ad-dress it to Flint and Steel, Dear Sirs! We take our pen in hand, to

This system contains the second vocal line and piano accompaniment. The vocal line begins with the lyrics 'may ad-dress it to Flint and Steel, Dear Sirs! We take our pen in hand, to'. The piano accompaniment continues with chords and moving lines.

say: "You must re-mit at once with - out de-lay, You for your rai-ment,  
 to say:

This system contains the third vocal line and piano accompaniment. The vocal line begins with the lyrics 'say: "You must re-mit at once with - out de-lay, You for your rai-ment,' and continues with 'to say:'. The piano accompaniment continues with chords and moving lines.

Owe for the pay-ment, This bill you'll have to — pay."

Yes!

Yes!

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with the lyrics "Owe for the pay-ment, This bill you'll have to — pay." and ends with a short phrase "Yes!". The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments. The key signature has one sharp (F#) and the time signature is 2/4.

you must pay, without de-lay; It is by day and night, — We

you must pay, without de-lay; by day and night,

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "you must pay, without de-lay; It is by day and night, — We" and "you must pay, without de-lay; by day and night,". The piano accompaniment continues with a similar rhythmic pattern. The key signature changes to two sharps (F# and C#) in the second measure of the system. The time signature remains 2/4.

must fig-ure here and\_ write; Tho' we have am-bi-tions A -  
 fig-ure and write; Tho' we have am-bi-tions A -

*poco*

bove our po-si-tions, For we all\_ are stage-struck quite;  
 bove our po-si-tions, For we all are stage-struck quite; Had

*rall.* - - *a tempo*

to make us free;  
 we cash to make us\_ free, Op-'ra sing-ers\_ we would

we all would be, In spite of all de-trac-tors, We are all born ac - tors;  
 be; In spite of all de-trac-tors, We are all born ac - tors;

*poco* *rall.*

Art, not bus-ness is our line; On the stage, we long to shine.  
 Art, not bus-ness is our line; On the stage, we long to shine.

*a tempo*

Cheatham.

(All produce sheets of music, which they study and sing from during the following:)

Now

I'll dic - tate, It now ap - pears,

Do, re, mi, fa, sol, la, si, do, re,

Do, re, mi, fa, sol, la, si, do, re,

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment.

That your ac - count is in ar - rears;

mi!

mi!

Do, re, mi, fa, sol, la, si, re, do,

Do, re, mi, fa, sol, la, si, re, do,

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment.

Send check with out de - lay,

la! Do, re, mi, fa, sol, la, si, re, do, la, do,

la! Do, re, mi, fa, sol, la, si, re, do, la, do,

Or costs you'll have to pay; Have

re! Do, re, mi, fa, sol, la, si, do, la, re!

re! Do, re, mi, fa, sol, la, si, do, la, re!

all your senses tak-en wing, You're em- ploy'd to work and not to sing.

We

We

*Allegro vivo.*

Put up that mu - sic! stop your row!

beg you, don't dis - turb us now, This

beg you, don't dis - turb us now, This

Detailed description: This system contains three staves. The top staff is a vocal line in 6/8 time, starting with a whole rest followed by a melodic phrase. The middle two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment in 6/8 time, featuring a steady eighth-note bass line and chords.

*Allegro vivo.*

Detailed description: This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef) in 6/8 time. The music features a consistent eighth-note bass line and block chords in the right hand.

Dis - charg'd you cer - tain - ly will be;

is im - por - tant! don't you see? Oh!

is im - por - tant! don't you see? Oh!

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics. The middle two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment in 6/8 time, continuing the rhythmic pattern from the previous system.

Detailed description: This system shows the piano accompaniment for the fourth system, consisting of two staves (treble and bass clef) in 6/8 time. The music continues with the same eighth-note bass line and block chords.

we shall quit you to a man, For the Me - tro -  
 we shall quit you to a man, For the Me - tro -

Your clerks are all a cra - zy lot, You're dis -  
 pol - i - tan.  
 pol - i - tan.

*Allegro molto.*

charged up - on the spot.



Turn the of - fice top - sy tur - vy! Throw the mus - ty books a - round!

Turn the of - fice top - sy tur - vy! Throw the mus - ty books a - round!

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The lyrics are: "Turn the of - fice top - sy tur - vy! Throw the mus - ty books a - round!". The piano accompaniment features a steady bass line and chords in the right hand.

We de - clare, we will not serve a Mas - ter, who so cruel is found;

We de - clare, we will not serve a Mas - ter, who so cruel is found;

The second system consists of two vocal staves and a piano accompaniment. The lyrics are: "We de - clare, we will not serve a Mas - ter, who so cruel is found;". The piano accompaniment continues with a similar rhythmic pattern.

Burn the doc - u - ments and pa - pers! Break the ta - bles and the chairs!

Burn the doc - u - ments and pa - pers! Break the ta - bles and the chairs!

The third system consists of two vocal staves and a piano accompaniment. The lyrics are: "Burn the doc - u - ments and pa - pers! Break the ta - bles and the chairs!". The piano accompaniment concludes the piece with a final chord.

Cheatham.

I be -

We will teach these proud employ-ers, They'd best mind their own af-fairs;

We will teach these proud employ-ers, They'd best mind their own af-fairs;

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with lyrics. The piano accompaniment is written in two staves (treble and bass clef). The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The lyrics are: "We will teach these proud employ-ers, They'd best mind their own af-fairs;" repeated twice.

seech you! I im - plore you! Don't be rash or you will re - gret; In - to

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "seech you! I im - plore you! Don't be rash or you will re - gret; In - to". The piano accompaniment features a steady bass line with chords.

jail no doubt you'll get, In - to jail no doubt you'll get.

The third system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "jail no doubt you'll get, In - to jail no doubt you'll get." The piano accompaniment continues with a consistent rhythmic pattern.

Turn the of - fice top - sy tur - vy! Throw the mus - ty books a - round!

Turn the of - fice top - sy tur - vy! Throw the mus - ty books a - round!

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, with lyrics written below. The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady rhythmic accompaniment with chords and moving lines.

We de - clare, we will not serve a Mas - ter, who so cruel is found;

We de - clare, we will not serve a Mas - ter, who so cruel is found;

The second system continues with two vocal staves and piano accompaniment. The vocal staves have lyrics written below. The piano accompaniment maintains the same rhythmic and harmonic style as the first system.

Burn the doc - u - ments and pa - pers! Break the ta - bles and the chairs!

Burn the doc - u - ments and pa - pers! Break the ta - bles and the chairs!

The third system concludes with two vocal staves and piano accompaniment. The vocal staves have lyrics written below. The piano accompaniment continues with the same rhythmic and harmonic style.

We will teach these proud employ-ers, They'd best mind their own af-fairs; For  
 We will teach these proud employ-ers, They'd best mind their own af-fairs; For

This system contains the first two systems of music. The top system features two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "We will teach these proud employ-ers, They'd best mind their own af-fairs; For". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

free-dom we will strike and li-ber-ty or death we cry, for free-dom,  
 free-dom we will strike and li-ber-ty or death we cry, for free-dom,

This system contains the third and fourth systems of music. The top system features two vocal staves and a piano accompaniment. The lyrics are: "free-dom we will strike and li-ber-ty or death we cry, for free-dom,". The piano accompaniment continues with chords and a bass line.

free-dom we all cry.  
 free-dom we all cry.

This system contains the fifth and sixth systems of music. The top system features two vocal staves and a piano accompaniment. The lyrics are: "free-dom we all cry.". The piano accompaniment includes a *ff* (fortissimo) dynamic marking and concludes with a double bar line and repeat signs.

## After Business Hours.

Allegro.

Piano.

The piano introduction is in 6/8 time, marked 'Allegro'. It features a treble and bass clef. The treble clef part starts with a forte (*f*) dynamic and includes a melodic line with some grace notes. The bass clef part provides a rhythmic accompaniment with chords and single notes. The piece concludes with a mezzo-forte (*mf*) dynamic.

At his desk— all day, In me - tho - di - cal way, Sits the  
Club there's a room, That is quiet as the tomb, But is

The first system of the vocal melody is in the bass clef. The piano accompaniment is in the treble and bass clefs. The piano part begins with a piano (*p*) dynamic. The lyrics are written below the vocal line.

New - York business man; — He has cun - ning and dash, In pur -  
bright with e - lec - tric light; — Where the ice — is cracked And the

The second system continues the vocal melody and piano accompaniment. The piano part features some sustained chords in the bass clef.

su - ing the cash And his mot - to is: "Get what you can" — Oh! —  
chips — are stack'd, The Ci - gars and the wine's all right; — It is

The third system concludes the vocal melody and piano accompaniment. The piano part has some sustained chords in the bass clef.

nev - er he tir - es of work - ing the wires And his brow is pulled down in a  
there that they meet, Those big men in the street, Whose names fill the world with

frown; — But a - bout five he'll say: "That will be all to - day!" And he  
awe; — At lo - sing they scoff, So the li - mit is off In that

hur - ries a - way up - town; For it's  
in - no - cent game of draw; For it's

*mf* *p*

af - ter busi - ness hours, — He has worked most ev - 'ry  
af - ter busi - ness hours, — And care to the winds they

one, ——— So he thinks he is due with a high-ball or two And a  
ship, ——— If a chap wants to play, has a thousand well say: That will

lit - tle harm - less fun; ——— He's a busi - ness man, on the  
buy him a - bout one chip; ——— Oh! a busi - ness man plays as

good old plan And he's one of the mo - ney pow - ers; But he  
high as he can And the lim it he real - ly low - ers; He's a

thinks it no crime, to go out for a time, If it's af - ter busi - ness  
good hand to bluff and he's out for the stuff, Tho' it's af - ter busi - ness

hours.  
hours.

For it's af - ter busi - ness hours, He has worked most ev - 'ry  
For it's af - ter busi - ness hours, And care to the winds they

**Chorus.**

For it's af - ter busi - ness hours, He has worked most ev - 'ry  
For it's af - ter busi - ness hours, And care to the winds they

*ff*

Detailed description: This system contains the first vocal entry and piano accompaniment. It features a bass line at the top, followed by two vocal staves (treble and bass clef) with lyrics. Below the vocal staves is a piano accompaniment section with a grand staff (treble and bass clef). The piano part is marked *ff* and consists of chords in the right hand and a rhythmic bass line in the left hand.

one; — So he thinks he is due with a high-ball or two And a  
ship; — If a chap wants to play, has a thou-sand we'll say: That will

one; — So he thinks he is due with a high-ball or two And a  
ship; — If a chap wants to play, has a thou-sand we'll say: That will

Detailed description: This system continues the musical score with a second vocal entry and piano accompaniment. It features a bass line at the top, followed by two vocal staves (treble and bass clef) with lyrics. Below the vocal staves is a piano accompaniment section with a grand staff (treble and bass clef). The piano part continues with chords and a rhythmic bass line.



lit - tle harm - less fun; He's a busi - ness man on the  
 buy him a - bout one chip; Oh! a busi - ness man plays as

lit - tle harm - less fun; He's a busi - ness man on the  
 buy him a - bout one chip; Oh! a busi - ness man plays as

The first system of the musical score consists of three staves. The top two staves are vocal lines in a soprano and alto register, respectively. The bottom staff is the piano accompaniment. The music is in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The lyrics are: "lit - tle harm - less fun; He's a busi - ness man on the buy him a - bout one chip; Oh! a busi - ness man plays as". The piano accompaniment features a steady bass line and chords in the right hand.

good old plan And hes one of the mo - ney pow - ers; But he  
 high as he can And the li - mit he real - ly low - ers; He's a

good old plan And hes one of the mo - ney pow - ers; But he  
 high as he can And the li - mit he real - ly low - ers; He's a

The second system of the musical score continues with three staves. The vocal lines and piano accompaniment follow the same format as the first system. The lyrics are: "good old plan And hes one of the mo - ney pow - ers; But he high as he can And the li - mit he real - ly low - ers; He's a". The piano accompaniment continues with a consistent rhythmic pattern.

thinks it no crime, to go out for a time, If it's af - ter busi - ness  
 good hand to bluff and he's out for the stuff, Tho' it's af - ter busi - ness

thinks it no crime, to go out for a time, If it's af - ter busi - ness  
 good hand to bluff and he's out for the stuff, Tho' it's af - ter busi - ness

1

2

At his hours.

hours.  
hours.

hours.

hours.  
hours.

hours.

1

2

3

Dance.  
Allegro moderato.

33

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody in the treble clef begins with a series of eighth-note triplets, each marked with a '3' and a slur. The bass clef accompaniment features a steady eighth-note pattern with chords.

The second system continues the piece. The treble clef melody features a dynamic marking 'A' (Allegro) above the first measure. It continues with eighth-note triplets and a few quarter notes. The bass clef accompaniment remains consistent with the first system.

The third system shows the continuation of the melody and accompaniment. The treble clef melody includes a dynamic marking 'A' and more eighth-note triplets. The bass clef accompaniment provides a rhythmic foundation with chords.

The fourth system continues the musical piece. The treble clef melody features a dynamic marking 'A' and eighth-note triplets. The bass clef accompaniment maintains the eighth-note rhythmic pattern.

The fifth and final system of musical notation concludes the piece. The treble clef melody includes a dynamic marking 'A' and ends with a final cadence. The bass clef accompaniment concludes with a final chord. The piece ends with a double bar line.

## Bohemia.

Vivo a la marzia.

Piano.

ff

The piano accompaniment for the first section is in 6/8 time with a key signature of two sharps (F# and C#). It features a strong, rhythmic accompaniment with a prominent bass line and a more active treble line. The dynamics are marked *ff* (fortissimo).

Allegretto. Claire.

*e*

*p*

You

The second section begins with a vocal line in 6/8 time, marked *e* (crescendo). The piano accompaniment is in 6/8 time with a key signature of two sharps. It features a rhythmic accompaniment with a prominent bass line and a more active treble line. The dynamics are marked *p* (piano).

see in me a Di - va of the op - era known as grand, In —  
Man - ag - ers an - nounce, that at a spe - cial mat - i - nee, The —

The third section features a vocal line in 6/8 time with a key signature of two sharps. The piano accompaniment is in 6/8 time with a key signature of two sharps. It features a rhythmic accompaniment with a prominent bass line and a more active treble line.

Wag-ner I'm the brightest of the lights; In— German or It - al-ian, I'm the  
world renowned myself is going to sing; Your wife and daughters do not care, how

fin - est in the land— And my sal - a - ry keeps Mis - ter Grau up  
much they have to pay— And to your purse they do not do a

nights; There is no one who can beat me for ca - pri - ces and for frills, I—  
thing; Then when the house is crowded and it's time for me to sing, Out

never say as much as by your leave, When I turn on the fireworks of my  
comes the manag - er and begs to state, That I am ve - ry ill and so the

Vo-ca - li-zing trills, It sounds like twelve o'clock on New Years eve; But  
Ba-ri - tone, poor thing! Will - kind - ly sing my Doc's cer-ti - fi - cate; But

when the op-er - a is done, Then you can bet I'm out for fun; Then I  
I may tell you on the still, The why, because I was so ill: I had

Claire.  
*a la marzia*  
take a train for Bo - he - mi - a And I have n't far to  
been on the trip to Bo he mi - a, Where things were not too

Reggy.  
*a la marzia*  
take a train for Bo - he - mi - a And I have n't far to  
been on the trip to Bo - he - mi - a, Where things were not too

Percy.  
*a la marzia*  
take a train for Bo - he - mi - a And I have n't far to  
been on the trip to Bo - he - mi - a, Where things were not too

*a la marzia*

go; a bright ca - fé, where all is gay And you  
slow; a bright ca - fé, 'Twas all so gay And I

go; a bright ca - fé, where all is gay And you  
slow; a bright ca - fé, 'Twas all so gay And I

go; a bright ca - fé, where all is gay And you  
slow; a bright ca - fé, 'Twas all so gay And I

find those folks, you know! Where there's some - thing do - ing With  
found my friend, you know! There was plen - ty do - ing With

find those folks, you know! Where there's some - thing do - ing With  
found my friend, you know! There was plen - ty do - ing With

find those folks, you know! Where there's some - thing do - ing With  
found my friend, you know! There was plen - ty do - ing With

wine and woo-ing, Where mu - sic weaves its spell; \_\_\_\_\_ But the  
 wine and woo-ing, The rest I need not tell; \_\_\_\_\_ But the

wine and woo-ing, Where mu - sic weaves its spell; \_\_\_\_\_ But the  
 wine and woo-ing, The rest I need not tell; \_\_\_\_\_ But the

wine and woo-ing, Where mu - sic weaves its spell; \_\_\_\_\_ But the  
 wine and woo-ing, The rest I need not tell; \_\_\_\_\_ But the

mot-to of ev-ry Bo - he - mi - an, Is "Vive la Ba - ga -  
 mot-to of ev-ry Bo - he - mi - an, Is "Vive la Ba - ga -

mot-to of ev-ry Bo - he - mi - an, Is "Vive la Ba - ga -  
 mot-to of ev-ry Bo - he - mi - an, Is "Vive la Ba - ga -

mot-to of ev-ry Bo - he - mi - an, Is "Vive la Ba - ga -  
 mot-to of ev-ry Bo - he - mi - an, Is "Vive la Ba - ga -



telle'' Then I take a train for Bo - he - mi - a And she  
telle'' I had been on the trip to Bo - he - mi - a, Where

telle'' Then I take a train for Bo - he - mi - a And she  
telle'' I had been on the trip to Bo - he - mi - a, Where

telle'' Then I take a train for Bo - he - mi - a And she  
telle'' I had been on the trip to Bo - he - mi - a, Where

Let us take a train for Bo - he - mi - a And she  
She has been on a trip to Bo - he - mi - a, Where

Let us take a train for Bo - he - mi - a And she  
She has been on a trip to Bo - he - mi - a, Where

has - n't far to go, A bright ca - fé, Where  
things were not too slow, A bright ca - fé, 'Twas

has - n't far to go, A bright ca - fé, Where  
things were not too slow, A bright ca - fé, 'Twas

has - n't far to go, A bright ca - fé, Where  
things were not too slow, A bright ca - fé, 'Twas

has - n't far to go, A bright ca - fé, Where  
things were not too slow, A bright ca - fé, 'Twas

has - n't far to go, A bright ca - fé, Where  
things were not too slow, A bright ca - fé, 'Twas

all is gay And you find those folks, you know! — Where there's  
all so gay And I found my friends, you know! — There was

all is gay And you find those folks, you know! — Where there's  
all so gay And I found my friends, you know! — There was

all is gay And we find those folks, you know! — Where there's  
all so gay And she found her friends, you know! — There was

all is gay And we find those folks, you know! — Where there's  
all so gay And she found her friends, you know! — There was

some - thing do - ing With wine and woo - ing, Where mu - sic weaves its  
plen - ty do - ing With wine and woo - ing, The rest I need not

some - thing do - ing With wine and woo - ing, Where mu - sic weaves its  
plen - ty do - ing With wine and woo - ing, The rest I need not

some - thing do - ing With wine and woo - ing, Where mu - sic weaves its  
plen - ty do - ing With wine and woo - ing, The rest I need not

some - thing do - ing With wine and woo - ing, Where mu - sic weaves its  
plen - ty do - ing With wine and woo - ing, The rest I need not

spell; tell; A mot-to of ev-ry Bo-he-mi-an Is  
 spell; tell; A mot-to of ev-ry Bo-he-mi-an Is  
 spell; tell; A mot-to of ev-ry Bo-he-mi-an Is  
 spell; tell; A mot-to of ev-ry Bo-he-mi-an Is  
 spell; tell; A mot-to of ev-ry Bo-he-mi-an Is

1 *Fine.*  
 "Vive la Ba-ga-telle" When - telle!"  
 "Vive la Ba-ga-telle" - telle!"  
 "Vive la Ba-ga-telle" - telle!"  
 "Vive la Ba-ga-telle" - telle!"  
 "Vive la Ba-ga-telle" - telle!"  
 "Vive la Ba-ga-telle" - telle!"  
 "Vive la Ba-ga-telle" - telle!"

*scarp*  
 1 *p* *Fine. scarp*

## Dance.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It features a series of chords and eighth-note patterns. The lower staff is in bass clef with the same key signature, providing a rhythmic accompaniment with eighth notes and chords.

The second system continues the piece with similar chordal textures in both staves. The upper staff shows more complex chordal structures, while the lower staff maintains a steady eighth-note accompaniment.

The third system features a notable change in the upper staff towards the end, where a chord is held with a fermata-like symbol. The lower staff continues with its rhythmic accompaniment.

The fourth system concludes the piece. It includes the word *8va* (octave) written above the upper staff in two locations, indicating a change in register. The notation ends with a double bar line and repeat dots.

# Will You Be My Hero, Noble Sir?

Moderato.

Piano.

The piano introduction is in 3/4 time, marked 'Moderato'. It features a treble and bass clef with a key signature of two flats (B-flat and E-flat). The melody in the treble clef begins with a quarter note G4, followed by quarter notes A4, B-flat4, and C5. The bass clef provides harmonic support with chords and single notes.

1. To — a - de - quate - ly prove The great - ness of my love, To —  
 2. Oh! — bid me grasp the stars, Great Ju - pi - ter or Mars, And —

*p*

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: '1. To — a - de - quate - ly prove The great - ness of my love, To —' and '2. Oh! — bid me grasp the stars, Great Ju - pi - ter or Mars, And —'. The piano part is marked with a piano dynamic (*p*).

do the wild - est deeds I would be proud; ——— If —  
 drag them down as span - gles for your hair; ——— I'd —

The second system of the song continues the vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: 'do the wild - est deeds I would be proud; ——— If —' and 'drag them down as span - gles for your hair; ——— I'd —'.

you but say the word, I'll soar like an - y bird And  
get em for you straight And would - n't hes - i - tate And

perch up - on you fil - my float - ing cloud; And  
don't you wor - ry how, That's my af - fair! Re

though I'd look a sight, At that tre - mend - ous height, Though  
quest me dear to go To o - cean's depths be - low And

I might get a rath - er nas - ty fall, Up -  
find the larg - est lob - ster in the sea, Or

on the cloud I'd perch, As — safe as if in church, If —  
bid me just for fun, To — blow out yon - der Sun, That

it would prove my love for thee, at all; — Oh!  
blow - out I would give for love, of thee; — With

don't do that or you may rue it, — Nay!  
you in dark - ness thus a - ris - ing, — 'Twould

pro - mise me you will not do it. —  
be ex - tremely com - pro - mis - ing. —

## Refrain.

Oh! will you be my he - ro, no - ble Sir? My Cae - sar or my Ne - ro,

no - ble Sir? — Be my Sam - son or Ho - ra - tius, And I'll

give you smiles so gra - cious, That — no re - ward to them you would pre -

fer; — Please go in the li - on's cage, Face the hun - gry ti - ger's rage, I'd



dear-ly love to see you risk your life;— Oh! will you be my he-ro,

no-ble Sir?— My Cae-sar or a Ne-ro, no-ble Sir?— Him-

self so much is puff-ing, I am half a-fraid he's bluffing, If he

is, I shall not be his lit-tle wife. 1 2  
wife.

Trio.  
The Jockey Song.

Noah, Paquita and Rider.

Allegro.

Piano.

The piano introduction is in 2/4 time with a key signature of two sharps (F# and C#). It consists of five measures. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand provides a steady accompaniment of quarter notes. The piece concludes with a final chord in the right hand.

(Rider) When I am out to  
I could be a

The first vocal line is in 2/4 time. It begins with a whole rest for two measures, followed by a quarter note 'W' and a quarter note 'A'. The melody consists of quarter and eighth notes. The piano accompaniment continues with a similar rhythmic pattern. The key signature remains two sharps. The piece ends with a double bar line and repeat signs.

(All three) win a race, Hoop - la! What a race! Of jock - eys he's a  
jock - ey too, Hoop - la! Just like (you, I'd show you all a

(Noah)

The second vocal line is in 2/4 time. It features a melody of quarter and eighth notes. The piano accompaniment includes dynamic markings such as *f* (forte) and *p* (piano). The key signature is two sharps. The piece concludes with a final chord in the right hand.

(All three)

cer - tain ace; Hoop - la! Sets the pace(Noah) No doubt the girls a -  
 thing or two; Hoop - la! Tricks quite new(Paqu) I'd like to see you

dore him And for one look im - plore him, If I were in his  
 ride— On a raw - boned steed a - stride; You'd be pret - ty free - ly

place, That would make me lose the race(Rider) I al - ways see your  
 guyed By the crowd on ev - 'ry side,(Rider)You would cer - tain - ly be

face, Dear! be - fore me in a race(Noah) I think I could set the pace.  
 fine(Paqu) Yes! a jockey's in your line(Noah) Oh! I'd be right in line.

(All three)

Gal-lop-ing a - long! How the hors - es bound! Gal-lop-ing a - long! How the

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 2/4. The vocal line begins with a melodic phrase, followed by the lyrics. The piano accompaniment provides a rhythmic and harmonic foundation.

hoofs re-sound! Hi! hoop - la! How in - spir-ing, When the race you're

The second system continues the musical piece. The vocal line and piano accompaniment maintain the same key and time signature. The lyrics describe the sound of hooves and the excitement of a race.

bound to win; Gal-lop-ing a long! Like the wind we go!

The third system shows the vocal line and piano accompaniment. The lyrics express the determination to win and the speed of the race, comparing it to the wind.

Gal-lop-ing a - long! and our heels we show! Hi! hoop - la!

The final system on the page concludes the musical phrase. The vocal line and piano accompaniment end with a final melodic and harmonic statement. The lyrics include a final cheer and reference to the race.

1.

Hi! hoop - la! Oth - er nags nev - er stand a show.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and begins with the lyrics "Hi! hoop - la! Oth - er nags nev - er stand a show." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

1. Noah

If show. Dance.

2.

The second system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics "Noah" and "If show. Dance." The piano accompaniment continues with a similar rhythmic pattern. A first ending bracket is shown above the vocal line, leading to a second ending.

The third system of music shows the piano accompaniment for the third system, continuing the rhythmic and harmonic patterns established in the previous systems.

The fourth system of music shows the piano accompaniment for the fourth system, featuring a more active right hand with sixteenth-note runs.

The fifth system of music shows the piano accompaniment for the fifth system, concluding the piece with a final cadence in the right hand and a sustained bass line in the left hand.

## Plain Mamie O'Hooley.

Allegro moderato.

Voice.

Piano.

*mf*

1. If you  
2. Her

don't know the girl I am go-ing to wed, You have miss'd a great deal, That is  
fa-ther don't like me, My wa-ges are small, Her moth-er's un-pleasant, when

all to be said; Her hair it is auburn, Though some call it red, But  
ev-er I call; But then I'm not go-ing to live with them all, When I

gos-sip will nev-er speak tru-ly; She's not ve-ry short and she's  
fur-nish the lit-tle flat new-ly; So long as I'm so-lid with

not ve-ry tall, She works in a shop and her hands are not small; Each  
Ma-mie you know, The old folks'op-in-ion with me, does n't go; I

day af-ter work I run up for a call, On Ma-mie, my Ma-mie O'  
know that she loves me a lit-tle and so, She'll give up the name of O'

Hoo-ley; The old folks go out, for it's always allowed, Two's company, three is a  
Hoo-ley; We're go-ing to live such an i-deal life, When she is my own little

*poco rit.*

Tempo di Valse.

Chorus.

crowd. \_\_\_\_\_  
wife. \_\_\_\_\_

Plain Ma - mie O'

*mf* *p-f*

Hoo - - ley, My heart is un - ru - -

ly, The word, please say And we'll name the day, What

hap - pi - ness 'twill bring; Oh!



plain Ma - mie O' Hoo - - ley, I

love you so tru - - ly, Say yes! my ho - ney, For

I have the mo - ney to buy a wed - ding

1. ring. 2. ring.

## Because He Told Me So.

Waltz.

Piano. *f*

The piano introduction is in 3/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note chord, followed by quarter notes. The bass line consists of chords and eighth notes. The piece ends with a fermata over the final chord.

Men have near-ly al-ways been de- ceiv- ers So  
I re- call a brunette who se- cure-ly Be -

*p*

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part has a steady bass line with chords. The lyrics are: "Men have near-ly al-ways been de- ceiv- ers So I re- call a brunette who se- cure-ly Be -". The piano part is marked *p*.

po - ets right fre-quent-ly tell \_\_\_\_\_ Yet they're al-ways sure to find be -  
lievesthat her lov - er is fond \_\_\_\_\_ So he is, tho' he is so de -

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "po - ets right fre-quent-ly tell \_\_\_\_\_ Yet they're al-ways sure to find be - lievesthat her lov - er is fond \_\_\_\_\_ So he is, tho' he is so de -". The piano part continues with a steady bass line and chords.

liev - ers In - ev - er - y in - no - cent belle  
 mure - ly He's aw - ful - ly fond of a blonde

Most men think it rath - er di - vert - ing To \_\_\_\_  
 But the heart of my boy who a - dores me Is \_\_\_\_

treat a girl's heart as a toy To de - ceive they de - light Al - most  
 gold with - out an - y al - loy He's the on - ly, the best He is

all but not quite For I'm sure it's not so with my  
 not like the rest And I know I can trust in my

## Waltz.

boy. Oh there is one and on - ly  
boy.

The first system of the waltz consists of a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "boy. Oh there is one and on - ly". The piano accompaniment features a steady 3/4 time signature with chords and moving lines in both hands.

one Who no wrong has ev - er done

The second system continues the waltz. The vocal line has the lyrics "one Who no wrong has ev - er done". The piano accompaniment continues with similar harmonic and rhythmic patterns.

What great hap - pi - ness That I should pos -

The third system of the waltz features the lyrics "What great hap - pi - ness That I should pos -". The piano accompaniment includes a fermata over the final chord of the system.

sess This won - drous par - a - gon

The fourth and final system of the waltz on this page has the lyrics "sess This won - drous par - a - gon". The piano accompaniment concludes with a fermata over the final chord.

Though some of them a - stray may go

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "Though some of them a - stray may go". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. The melody is simple, with a dotted quarter note followed by an eighth note, and a half note.

Their hearts may cold - er grow \_\_\_\_\_ My

The second system continues the musical score. The vocal line has a long note with a horizontal line underneath, indicating a sustained sound. The lyrics are "Their hearts may cold - er grow \_\_\_\_\_ My". The piano accompaniment continues with chords and a simple bass line.

boys one of the few Who can real - ly be true — Be -

The third system of the musical score. The vocal line continues with the lyrics "boys one of the few Who can real - ly be true — Be -". The piano accompaniment provides harmonic support with chords and a steady bass line.

cause he — told me — so! \_\_\_\_\_

The final system of the musical score on this page. The vocal line concludes with the lyrics "cause he — told me — so! \_\_\_\_\_". The piano accompaniment ends with a final chord and a double bar line.

## Finale I.

*Allegro vivo.*

**Chorus.**

Far from cit - y's  
Far from cit - y's

*Allegro vivo.*

**Piano.**

*ff*

dust and heat, glad-ly we would have va - ca - tion; Seek - ing rest and  
dust and heat, glad-ly we would have va - ca - tion; Seek - ing rest and

re - cre - a - tion In some coun - tri - fied re - treat, With a - la - cri - ty

re - cre - a - tion In some coun - tri - fied re - treat, With a - la - cri - ty

do we greet your most courteous in - vi - ta - tion; And ac - cord it ac - cep -

do we greet your most courteous in - vi - ta - tion; And ac - cord it ac - cep -

Noah. *Allegretto.*

I'm wea - ry of of - fice and

ta - tion, Such a trip will be a treat.

ta - tion, Such a trip will be a treat.

*Allegretto.*

cit - y, I sigh for ru - ral - i - ty's joys; I'm po -

e - tic Oh! more is the pi - ty, Most po - e - tic of of - fice boys; And

*rit.*

she will be - there For whom I have sighed, The

*a tempo*

radiant fair, the radiant fair, I - would win for my bride.



## Moderato.

Euphemia.

E. - - - - -

A. **One Alto.** If I would be his bride, Then his

N. **Noah.** If I would be his bride, Then his

T. **One Tenor.** If she would be my bon - ny bride, My

R. **Reggy. Percy Ketscham.**

P. **One Bass.** If she would be

K. **One Bass.** If she would be

**Moderato.**

E. heart would glow with joy and pride, his heart would glow with pride; But I won't be his

A. heart would be joy - full; But his

N. heart would glow with proper pride; But woe! a-las! ah!

T. His heart would glow with joy and pride, with joy and

R. **his own bon - ny bride, Then his heart were**

P. **his bon - ny bride, His heart were**

E. bride and so what chance has he to be a glow with—

A. bride she will not be and so he won't glow with—

N. me! My bride she will not—

T. pride; His bride she will not—

R. P. K. gay; His bride she won't

B. gay; His bride she won't

E. pride? Al-tho' he is a he-ro bold

A. pride now; Al-tho' he is a he-ro bold

N. be, not be, I'm pos-i-tive that she will not con-

T. be, yet

R. P. K. con-sent to be, she will ne-er con-

B. con-sent to be, she will ne'er con-

E. and love I have for he - roes that is quite un - con -

A. with great deeds un -

N. sent to share my hum - ble lot; She

T. shall not con - sent to - share his hum - ble lot, No!

R. P. K. sent to \_\_\_\_\_ be his

B. sent to be his

E. trolled; I can - not a - gree to share his

A. told, She can - not a - gree his poor lot to

N. is too rich, too dig - ni - fied to be the of - fice boy - - let's

T. she'll not con - sent his bride to be, what - so - ev - er for - tune may be

R. P. K. bride, She'll ne'er con - sent to be his

B. bride, She'll ne'er con - sent, Oh!

E. lot, ——— If I'd con-sent his fair bride now to be, His

A. share, ——— If you'd con-sent his fair bride now to be, His

N. bride; ——— If she would be my bon - ny bride, My

T. tide, ——— If she would be, If she would be

R. P. K. bride, ——— If she would be, If she would be

B. no! ——— If she would be, If she would be

If she would be his bon - ny bride, his

If she would be his

*f*

E. heart as he remarked, would glow with joy and pride, with joy and  
 A. heart as he remarked, would eer re -  
 N. heart would glow with pro - per pride; But  
 T. his bride, — bon - ny bride, then with joy and pride, with joy and  
 R. P. K. his bride, — bon - ny bride, He'd be  
 B. his bride, — bon - ny bride, He'd be  
 heart would glow with pro - per pride; — But  
 bride, his fair bride, what  
 piano accompaniment

E. pride; But I de - clare, it cannot be, it cannot be, Tho' he - ro is

A. joice; But she de - clares, it cannot be, it can - not be, oh! no! not—

N. woe a - las! ah! me! My bride she will not

T. pride his heart would glow; ——— It cannot be, it cannot be, Oh! —

R. P. K. filled with pride and joy; But no! it

B. filled with pride and joy; But no! it  
ah! me! ——— The bride she will not

woe a - las! The bride she will not be, The bride she will not be, not—  
be, what joy 'twould be, The bride she will not be;

joy 'twould be, ——— It can - not be, it

S. he, Now we must part, tho' it sad - den my heart, I  
 A. so! Yes! they must part, tho' it sad - den her heart, She  
 N. be, not be, I'm po - si - tive that she will not Con -  
 T. no! She'll say him nay, With - out de - lay,  
 R. P. can - not be, Now she'll say him nay, With - out de - lay,  
 K. B. can - not be, Now she'll say him nay, With - out de - lay,  
 be; She's po - si - tive that she will not Con -  
 can - not be; She's cer - - tain she'll not

E. can't consent to share his ver - y humble lot, I am much too

A. can - not share his lot; She is much too

N. sent to share my humble lot; She is too rich too

T. She will not consent to share his humble lot; She is too rich too

R. P. K. She'll not share his lot; She is too

B. She'll not share his lot; She is too  
to share his humble lot;

sent to share his lot; She is too rich too  
lot, to share his lot.

stoop to share his lot; She is much too



E. dig - ni - fied, to be the youthful he - ro's bride, the youth-ful he-ro's

A. weal - thy, to be the youthful he - ro's bride, the youth-ful he-ro's

N. dig - ni - fied, to be the of - fice boy - let's bride, the of - fice boy-let's

T. dig - ni - fied, to be the of - fice boy - let's bride, the of - fice boy-let's

R. P. K. weal - thy for a poor man's bride, the of - fice boy-let's

B. weal - thy for a poor man's bride, the of - fice boy-let's

dig - ni - fied, to be the of - fice boy - let's bride, the of - fice boy-let's

weal - thy for a poor man's bride, the of - fice boy-let's

All Principals.

Score for vocal parts (Soprano, Alto, Tenor, Bass) and Piano accompaniment. The vocal parts are labeled E., A., N., T., R.P.K., and B. respectively. Each staff begins with the word "bride." followed by a line for lyrics. The piano accompaniment consists of three staves (treble and bass clef). The music is in 6/8 time and features a key signature of one sharp (F#).

For it's

Allegro.

Piano accompaniment for the *Allegro* section. The score is in 6/8 time and one sharp (F#). The right hand features a melodic line with a triplet of eighth notes. The left hand provides a rhythmic accompaniment. A dynamic marking of *f* (forte) is present. The section concludes with a fermata over the final notes.

Pr. af - ter busi-ness hours\_ And\_ care to the wind we'll ship, We\_

Pr. think we are due for a scene that is new And we're go-ing to take a

Pr. trip.

K. Ketcham.

I'm a busi - ness man of the good old plan And I'm

K. one of the mon - ey pow - ers, But I'm go - ing to give you the

K. time of your life, For it's af - ter busi - ness hours.

Euphemia.  
Claire. Tempo di Valse moderato.

E. C. ,Round! ,round we go glid - - ing! ,Round!

Noah. ,Round! ,round we go glid - - ing! ,Round!

R. Reggy. ,Round we go! To and fro! ,Round! we

P. Percy. ,Round we go! To and fro! ,Round! we

K. Ketcham. Cheatham. ,Round we go! To and fro! ,Round! we

Tempo di Valse moderato.

,Round! ,round we go glid - - ing! ,Round!

,Round! ,round we go glid - - ing! ,Round!

Tempo di Valse moderato.

E.  
C. ,round we go slid - - ing! The pic - ture of grace in form and

N. ,round we go slid - - ing! The pic - ture of grace in form and

R. go! To and fro! The pic - ture of grace in form and

P. go! To and fro! The pic - ture of grace in form and

K.  
Cb. go! To and fro! The pic - ture of grace in form and

,round we are slid - - ing! The pic - ture of grace in form and

,round we are slid - - ing! The pic - ture of grace in form and

E. C. face, ev-'ry move a pic-ture doth seem; In

N. face, ev-'ry move a pic-ture doth seem; In

R. P. K. Ch. face, ev-'ry move a pic-ture doth seem; In

face, ev-'ry move a pic-ture doth seem; In

face, ev-'ry move a pic-ture doth seem; In

face, ev-'ry move a pic-ture doth seem; In

E. C. dance gay fan-tas-tic, he's tru-ly e-las-

N. dance gay fan-tas-tic, I'm tru-ly e-las-

R. P. K. Ch. dance gay fan-tas-tic, he's e-las-

dance gay fan-tas-tic, he's e-las-

dance gay fan-tas-tic, he's tru-ly e-las-

dance gay fan-tas-tic, he's tru-ly e-las-

E. C. tic, He's glad to show em that he is a po - em, A

N. tic, I'm glad to show em that he is a po - em, A

R. P. K. Ch. tic, He's glad to show em that he is a po - em, A

tic, He's glad to show us that he is a po - em, A

tic, He's glad to show us that he is a po - em, A

E. C. Terp - si - chor - ean dream.

N. Terp - si - chor - ean dream.

R. P. K. Ch. Terp - si - chor - ean dream.

Terp - si - chor - ean dream.

Terp - si - chor - ean dream.

First system of musical notation. The treble clef staff features a melodic line with a slur over the first two measures and another slur over the last two measures. The bass clef staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble clef staff continues the melodic line with various chordal textures. The bass clef staff maintains the harmonic accompaniment.

Third system of musical notation. The treble clef staff shows a more active melodic line with a slur over the final two measures. The bass clef staff continues with the accompaniment.

Fourth system of musical notation. The treble clef staff features a melodic line with a slur over the second and third measures. The bass clef staff provides the accompaniment.

Fifth system of musical notation, concluding the page. The treble clef staff has a melodic line that ends with a final chord marked with an accent (^). The bass clef staff provides the accompaniment.



## Entré-Act.

Moderato.

Piano.

The first system of the musical score is for a piano. It consists of a treble and a bass staff. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The tempo is marked 'Moderato.' and the dynamic is 'mf'. The bass staff begins with a bass clef and the same key signature. The dynamic 'p' is marked in the second measure of the treble staff. The music features a melodic line in the treble and a more rhythmic accompaniment in the bass.

The second system continues the piano piece. It features a treble and bass staff. The treble staff has a melodic line with some grace notes and slurs. The bass staff provides a steady accompaniment with chords and single notes. The dynamic 'mf' is marked in the middle of the system.

The third system of the piano score shows a continuation of the melodic and harmonic development. The treble staff has a more active melodic line, while the bass staff maintains a consistent accompaniment. The dynamic 'mf' is marked.

The fourth system of the piano score continues the piece. The treble staff features a melodic line with some slurs and accents. The bass staff provides a harmonic foundation with chords and moving lines. The dynamic 'mf' is marked.

The fifth and final system of the piano score concludes the piece. The treble staff has a melodic line that ends with a flourish. The bass staff provides a final accompaniment. The dynamic 'mf' is marked.

First system of musical notation. The treble clef staff contains a melody with eighth and quarter notes, including slurs and ties. The bass clef staff provides harmonic support with chords and moving lines.

Second system of musical notation. The treble clef staff features a more active melody with sixteenth notes and slurs. The bass clef staff continues with harmonic accompaniment.

Third system of musical notation. The treble clef staff has a melodic line with accents (^) over the final notes. The bass clef staff includes a prominent slur over a series of notes.

Fourth system of musical notation. The treble clef staff shows a melodic phrase with slurs and ties. The bass clef staff provides a steady harmonic accompaniment.

Fifth system of musical notation. The treble clef staff concludes with a melodic phrase marked with a piano (*p*) dynamic. The bass clef staff features a final chord and a fermata over a note. The system ends with a double bar line and a key signature change to three sharps.

## Allegretto.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are marked with a key signature of two sharps (F# and C#) and a 3/4 time signature. The music begins with a series of eighth notes in the right hand and a bass line of eighth notes in the left hand.

The second system continues the piece. The right hand features a mix of eighth and sixteenth notes, while the left hand maintains a steady eighth-note bass line. A fermata is placed over a chord in the right hand at the end of the system.

The third system shows a continuation of the eighth-note patterns. The right hand has a more complex rhythmic structure with some beamed sixteenth notes. The left hand continues with eighth notes, including some chords.

The fourth system features a change in the right hand's texture, with some chords and longer note values. The left hand continues with eighth-note accompaniment. A fermata is present over a chord in the right hand.

The fifth system concludes the piece. It features a final cadence with a fermata over a chord in the right hand. The left hand has a few final notes and rests. The piece ends with a double bar line and repeat signs.

## Tempo di Valse moderato.

First system of the musical score. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piece begins with a piano introduction marked *f* (forte) in the bass clef and *p* (piano) in the treble clef. The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a steady accompaniment of chords and single notes.

Second system of the musical score. The melody continues with a series of eighth notes and rests. The bass clef accompaniment consists of chords and single notes, maintaining the 3/4 rhythm.

Third system of the musical score. The treble clef features a melodic line with a slur and a fermata over a dotted half note. The bass clef accompaniment continues with chords and single notes.

Fourth system of the musical score. The melody in the treble clef consists of eighth and sixteenth notes. The bass clef accompaniment features chords and single notes.

Fifth system of the musical score. The treble clef has a melodic line with slurs and accents. The bass clef accompaniment includes a section marked *f* (forte) with slurs and accents over eighth notes.

Sixth system of the musical score. The treble clef features a melodic line with slurs and accents. The bass clef accompaniment continues with chords and single notes.

First system of a piano score. The right hand features a melodic line with a long slur over several measures, while the left hand provides a steady accompaniment of chords.

Second system of a piano score, continuing the melodic and accompanimental lines from the first system.

Allegro vivo.

Third system of a piano score, marked *ff* (fortissimo). The right hand has a more active, rhythmic melody, and the left hand continues with a steady accompaniment.

Fourth system of a piano score, showing further development of the melodic and accompanimental parts.

Fifth system of a piano score, maintaining the energetic character of the piece.

Sixth system of a piano score, concluding the page with a final melodic flourish in the right hand and accompaniment in the left hand. The system includes markings for *s* (sforzando) and *loco*.

Opening Ensemble.  
Act II.

Allegro vivo.

Piano. *mf*

Piano accompaniment for the first system of music, featuring a treble and bass clef with a key signature of two sharps (F# and C#).

Piano accompaniment for the second system of music, including the instruction *poco a poco accel.* in the right-hand part.

Piano accompaniment for the third system of music, including the instruction *ff* in the right-hand part.

Piano accompaniment for the fourth system of music, including the instruction *f* in the right-hand part.

(Curtain.)

Allegro.

Vocal line and piano accompaniment for the fifth system of music. The vocal line includes the lyrics: Pat - rons of the turf are we, of the smartest sort;

Allegro.

Piano accompaniment for the sixth system of music, continuing the *Allegro* tempo.

Long on dress as you will see, but rather short on sport; — what we

Long on dress as you will see, but rather short on sport; what we

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Long on dress as you will see, but rather short on sport; — what we" on the top vocal line and "Long on dress as you will see, but rather short on sport; what we" on the bottom vocal line.

do not know of rac - ing, would make a fo-lio book; But these

do not know of rac - ing, would make a fo-lio book; But these

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "do not know of rac - ing, would make a fo-lio book; But these" on the top vocal line and "do not know of rac - ing, would make a fo-lio book; But these" on the bottom vocal line.

e-vents we're al-ways grac - ing, most care-ful how we look; We're the

e-vents we're al-ways grac - ing, most care-ful how we look;

how we look.

The third system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "e-vents we're al-ways grac - ing, most care-ful how we look; We're the" on the top vocal line, "e-vents we're al-ways grac - ing, most care-ful how we look;" on the bottom vocal line, and "how we look." on the bottom right of the system.



Solo.

sort of sports who love to chase the fi - ery anise seed bag; It is

2 Solo.

Eng - lish, you know! and — “come il — faut” and it gives us a chance to

brag.

So when - ev - er we may on a pleas - ant - day, we

And o-ver the hills and far a-way, Chase the  
 drop our bonds and stocks And o-ver the hills and far a-way, Chase the

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the vocal line with lyrics, and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "And o-ver the hills and far a-way, Chase the drop our bonds and stocks And o-ver the hills and far a-way, Chase the".

ar-ti-fi-cial fox; In Coats of pink, we love to think, We're an  
 ar-ti-fi-cial fox; Coats of pink, love to think,

The second system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the vocal line with lyrics, and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "ar-ti-fi-cial fox; In Coats of pink, we love to think, We're an ar-ti-fi-cial fox; Coats of pink, love to think,". There are accents (^) above the piano accompaniment in the third and fourth measures of the bottom staff.

Eng - lish hunt - ing - While the with the

Eng - lish Cho - rus, sprinting boy, a - niseed bag, Runs

Eng - lish Cho - rus, sprinting boy, a - nise seed bag,

The first system of music consists of three staves. The top staff is a vocal line with lyrics: "Eng - lish hunt - ing - While the with the". The middle staff is a vocal line with lyrics: "Eng - lish Cho - rus, sprinting boy, a - niseed bag, Runs". The bottom staff is a piano accompaniment line with lyrics: "Eng - lish Cho - rus, sprinting boy, a - nise seed bag,". The piano part features a rhythmic pattern of eighth and sixteenth notes.

mer - ri - ly on be - fore us; With hors - es

Runs be - fore us; With hors - es

Allegro vivo.

The second system of music consists of three staves. The top staff is a vocal line with lyrics: "mer - ri - ly on be - fore us; With hors - es". The middle staff is a vocal line with lyrics: "Runs be - fore us; With hors - es". The bottom staff is a piano accompaniment line with the tempo marking "Allegro vivo.". The piano part features a rhythmic pattern of eighth and sixteenth notes.

neigh-ing And hounds a - bay-ing, It's up, my lads!

neigh-ing And hounds a - bay-ing, It's up, my lads!

The first system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "neigh-ing And hounds a - bay-ing, It's up, my lads!".

The piano accompaniment for the first system, consisting of two staves (treble and bass clef). It features a rhythmic pattern of eighth and sixteenth notes, with chords in the right hand and a bass line in the left hand.

And a - way! With hors - es neighing And hounds a -

And a - way! With hors - es neighing And hounds a -

The second system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "And a - way! With hors - es neighing And hounds a -".

The piano accompaniment for the second system, consisting of two staves (treble and bass clef). It continues the rhythmic pattern from the first system, with chords in the right hand and a bass line in the left hand.

bay - ing, Oh! the echo - ing horn And the fox shall be our  
 bay - ing, Oh! the echo - ing horn And the fox shall be our

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal lines are in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: "bay - ing, Oh! the echo - ing horn And the fox shall be our". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

prey; Tal - ly ho! Tal - ly ho! All lads a - way! Tal - ly  
 prey; Tal - ly ho! Tal - ly ho! All lads a - way! Tal - ly

The second system continues the musical score with three vocal staves and piano accompaniment. The lyrics are: "prey; Tal - ly ho! Tal - ly ho! All lads a - way! Tal - ly". The piano accompaniment maintains the same rhythmic structure as the first system, with a more active bass line in the second system.

ho! Tal-ly ho! a - way! a - way!

ho! Tal-ly ho! a - way! a - way! Tal-ly ho! Tal-ly

This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment line. The music is in 4/4 time with a key signature of one sharp (F#).

This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). The accompaniment features chords and moving lines in both hands.

ho! Tal-ly ho!

Pa - trons of the

Pa - trons of the

This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment line. The music continues in 4/4 time with a key signature of one sharp (F#).

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). The accompaniment continues with chords and moving lines in both hands.

turf are we, of the smart-est Sort; Long on dress as

turf are we, of the smart-est Sort; Long on dress as

This system contains the first four measures of the piece. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "turf are we, of the smart-est Sort; Long on dress as".

This block shows the piano accompaniment for the first system, consisting of the right-hand and left-hand parts. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

you will see, But— rath-er short on sport;— What we do not know of

you will see, But rath-er short on sport;— What we do not know of

This system contains the next four measures. The lyrics are: "you will see, But— rath-er short on sport;— What we do not know of". The musical notation includes vocal lines with lyrics, piano accompaniment in the right hand, and a bass line in the left hand. The key signature remains one sharp (F#) and the time signature is 4/4.

This block shows the piano accompaniment for the second system, consisting of the right-hand and left-hand parts. The right hand continues the melodic line with some grace notes and slurs, while the left hand maintains the harmonic support.

rac - ing, Would make a fo - lio book; But these e - vents we're always

rac - ing, Would make a fo - lio book; But these e - vents we're always

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (D major). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "rac - ing, Would make a fo - lio book; But these e - vents we're always". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

grac - ing, Most care - ful how we look; Tal - ly ho! Tal - ly

grac - ing, Most care - ful how we look; Tal - ly ho! Tal - ly

The second system of the musical score continues with two vocal staves and piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps. The piano accompaniment is in bass clef with the same key signature. The lyrics are: "grac - ing, Most care - ful how we look; Tal - ly ho! Tal - ly". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.



ho! Tal - ly ho! a - way! Tal - ly ho! Tal - ly ho! Tal - ly

ho! Tal - ly ho! a - way! Tal - ly ho! Tal - ly ho! Tal - ly

The first system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part features a steady accompaniment with chords and moving lines in both hands.

ho! a - way!

ho! a - way!

The second system also consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is the piano accompaniment. The key signature remains two sharps (F# and C#), and the time signature is 4/4. The piano part continues with a similar accompaniment style, including a section marked with an '8' (octave) in the right hand.

# Song of the Drum and Fife.

Allegro a la Marcia.

Piano. *f*

The first system of the piano introduction is in 2/4 time, marked 'Allegro a la Marcia' and 'Piano. f'. It features a rhythmic melody in the right hand with eighth-note patterns and chords, and a bass line with quarter notes and chords.

The second system continues the piano introduction with similar rhythmic patterns in both hands, including some triplets and accented notes.

Euphemia.

I like to be a  
If I were mar-ried

The first part of the song features a vocal line with lyrics and a piano accompaniment. The piano part includes a triplet in the right hand and a steady eighth-note bass line.

he - ro's bride, A he - ro mi - li - ta - ry; To  
in a church, No or - gan should be play - ing; But the

The second part of the song continues the vocal line and piano accompaniment, maintaining the same musical style and accompaniment.

all things mar-tial, I am par-tial; The fife and drum so  
ra - cket and rat - tle Of drums and bat - tle And bug - les loud - ly

air - y, Take your ci - vil - ians plain - ly clad; Nev - er  
bray - ing; For as wed - ded life is a war, they say: One

shall they my heart storm, But give me the dash - ing  
long per - pe - tual strife, No mu - sic so sweet, for a

mi - li - tar - y lad In a gorg - eous u - ni - form.  
wed - ding gay, Than the war - like drum and fife.

If I were the bride of a

sol - dier bold, A mil - i - tar - y he - ro's wife; I'd

march to din - ner ev - 'ry day, To the tune of the shriek - ing

fife; And down to break - fast ev - 'ry morn, The

ah! ah!

wife; I'd march to din - ner ev - 'ry day, To the

wife; I'd march to din - ner ev - 'ry day, To the

tune of the shriek - ing fife; And down to breakfast ev - ry morn;The

tune of the shriek - ing fife; And down to breakfast ev - ry morn;The

fam - i - ly all should come, To the toot-toot-toot-toot of the

stir - ring life And the roll of the ratt - ling drum;

**Chorus.**

If I  
If I

Ah!

were the bride of a sol - dier, A mil - i - ta - ry he - ro's

were the bride of a sol - dier, A mil - i - ta - ry he - ro's

To the toot-toot-toot-toot of the  
 fam - i - ly all should come, To the toot-toot-toot-toot of the  
 fam - i - ly all should come, To the toot-toot-toot-toot of the

1. 2.  
 stirring life And the roll of the ratt-ling drum. drum.  
 stirring life And the roll of the ratt-ling drum. drum.  
 stirring life And the roll of the ratt-ling drum. drum.

1. 2. 8

## Signs.

Allegro moderato. Noah.

Voice. All  
To

Piano. *f*

Van Twiller.

su - per - sti - tion is not dead, As peo - ple oft in - fer; Some  
be strung up on Fri - day, It is bad luck, so 'tis said: And

signs there are which fill with dread, when - ev - er they oc - cur; Some  
it is most un - luck - y, to sleep thir - teen in a bed; Don't

folks be - lieve in ghosts or wraith, some read the pal - mist's line; While  
walk be - neath a lad - der, when an axe is going to drop; If



## Euphemia

oth - ers have a - bid - ing faith On old fa - mil - iar signs; You  
a black cat comes to your house, It's a sign it's going to stop; You

*mf*

meet an ug - ly tempered friend And in - ti - mate, he lies; Now  
see a sign: "No smok - ing" in An off - ice or a car; Why

that's a sign you may de - pend, That he will black your eyes; And  
that's a sign you want to light Your pipe or a ci - gar; To

## Noah.

if a dog should howl all night, While you for slum - ber sigh; That  
meet a cross - eyed cred - i - tor And call him names a few; Is a

All 3.

is a quite un-fail-ing sign, that the dog is going to die.  
 sign of cer-tain trouble, if he's a big-ger man than you. There are

su-per-sti-tious signs— And we all be-lieve them true; There are

0-mens and pre-dic-tions, Some are old and some are new; What

ev-er wis-dom tells you And phi-lo-so-phy op-ines; You

may as well give cre - dit to these signs, signs, signs.

1

8

1

*loco*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a common time signature. The lyrics are "may as well give cre - dit to these signs, signs, signs." The piano accompaniment is in a grand staff (treble and bass clefs). The right hand plays chords and single notes, while the left hand plays a bass line. There are first endings marked with a bracket and the number "1" above the staff. An "8" is written above the piano part, and "loco" is written above the final measure of the piano part.

<sup>12</sup> Dance.

8

Detailed description: This system is labeled "Dance" with a superscripted "12". It features piano accompaniment in a grand staff. The right hand has a melodic line with eighth notes and rests, while the left hand provides a steady bass line. An "8" is written above the first measure of the right hand.

7

Detailed description: This system continues the piano accompaniment. The right hand has a melodic line starting with a seventh chord (7) and eighth notes. The left hand continues with a bass line.

Detailed description: This system continues the piano accompaniment with similar melodic and bass line patterns in the right and left hands.

7

8

Detailed description: This system concludes the piano accompaniment. It features a melodic line in the right hand and a bass line in the left hand. A "7" is written above the first measure of the right hand, and an "8" is written above the final measure of the right hand.

# Summer Proposals.


Voice.




Piano.



1. Last
2. The
3. Ah,
4. The



sum-mer I was stop-ping at a ho-tel by the sea And  
 next one who as-sailed my heart was an-y-thing but shy! He was  
 me! what times a poor girl has, with hand-some, dread-ful men! I no  
 one who came to worry me next was void of all ro-mance, He



quite a score of handsome youths made vio-lent love to me; And  
 one of those gay sport-y youths, who is clas-si-fied as fly. Long ex -  
 soon-er got one off my hooks, than six got on a-gain, And  
 forced him-self on me one night while sit-ting out a dance. He was

oh the var-ious styles they had of ask-ing for my hand And the  
 pe-ri-ence had taught him ex-act-ly what to say For he  
 it was sim-ply aw-ful the ex-pe-rien-ces I had, Be-  
 rich-er far than Croe-sus had what peo-ple call'd the stuff, He had

fun-ny ways they did it was be-wild-er-ing and grand. A  
 us-ual-ly pro-posed I guess some twen-ty times a day He  
 cause although he made me laugh he al-so made me mad For he  
 made it on the Bow-er-y and was clas-si-fied as 'tough'! But that

sil - ly youth, named Char-ley Smith, first came be-neath my spell, He was  
 talk'd just like a he - ro in a ten-cent sto - ry - book And he  
 stut-ter'd sim - ply aw - ful, he would scarce-ly say a word And  
 daz-ling half - a - mil - li - on it somewhat made a - mends For his

aw - fully shy and bash-ful and most awkward too, as well. He  
 let me in the moon-light to a cool, se - clud - ed nook. He  
 in his pa - rox - ysms a low whis-tle oft was heard. 'Twas a  
 words and aw - ful man - ners and he had a heap of friends And

trod up - on my toes, bump'd his head a - gainst my nose And  
 held my hand in his and gen - tly mur-mur'd o'er This  
 lit - tle trick he had To get his twist-ed tongue un - tied And  
 to my con - ster - nation he rush'd at me one night And

just what Char-ley said to me, to you I will dis-close "For  
lit-tle tale which he had told seven hun-dred times be-fore "Oh!  
this is how he did it when he wooed me for his bride "I  
raved on like an In-dian while I near-ly died of fright "Say

## Chorus.

this I beg you'll ex-cuse me but I  
Dar-ling! my soul has a se-cret 'tis  
cccccant' ttttell you how mmmmmuch I aaaaa-dore you, I ccccan't  
Mame! or what-ev-er your name is, dat

think you most aw-ful-ly sweet; I would  
burst-ing to tell you to-night There's a  
ttttell you how mmmmmuch I'm in llllove. My  
mug dat yer's got is a dream Yer don't

like, if you have no ob - jec - - tions to  
 mos - qui - to dropp'd on your nose, dear! There I've  
 pppplead - ings, I kkkknow they must bbbbbore you, I  
 tum - ble, I guess, what me game is: Come

lay my hat (I mean at your feet. \_\_\_\_\_ I've  
 brush'd it off heart,) 'tis all right, \_\_\_\_\_ I  
 ccccan't hhhhhhhelp it, mmmmmmy llllit - tle ddddove. \_\_\_\_\_ I'm a  
 on and I'll blow yer to cream. \_\_\_\_\_ No

had an ache in my ear since I met you, let me  
 love you, my lit - tle dar - ling! my own one! be my  
 ppppro - per kkkkind of a llllov - er, I kkkknow dddddear, and my  
 more I'll call you a - way from that guy, for I'll



place on your bos - om this rose I  
lit - - tle wife Ah! do! Just  
tttttongue ggggets all tttttang led up, quite, And mmmmy  
take him and fix him me - self Yer de

love you! You dar - ling! You pet you! Please ex -  
one kiss? What not one? Ve - ry well then, I'll waste  
llllove ttttale I'm un - a - ble tttto ttttell you I'll  
queen of der beach and er peach so Come

cuse me for bump - ing your nose."  
no more time fool - ing with you."  
wwwhis - tle it aaall if you llllike."  
on, hul - ly gee, let's get hitched."

# Trio. The Burglars.

*Allegro moderato.*


Claire.  There is

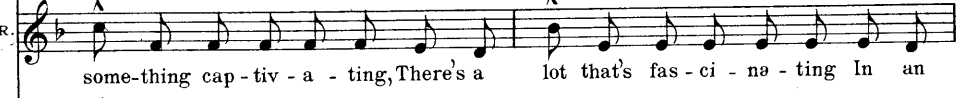
Reggy.  There is

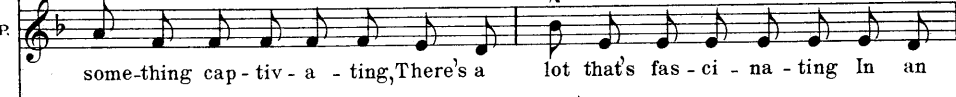
Percy.  There is


*Allegro moderato.*

Piano. 

C.  some-thing cap-tiv-a-ting, There's a lot that's fas-ci-na-ting In an

R.  some-thing cap-tiv-a-ting, There's a lot that's fas-ci-na-ting In an

P.  some-thing cap-tiv-a-ting, There's a lot that's fas-ci-na-ting In an



C. en - ter - pris - ing crim - i - nal ca - reer; Though with  
 R. en - ter - pris - ing crim - i - nal ca - reer; Though with  
 P. en - ter - pris - ing crim - i - nal ca - reer; Though with

C. dan - ger it is fraught, Still I've ver - y oft - en thought With  
 R. dan - ger it is fraught, Still I've ver - y oft - en thought With  
 P. dan - ger it is fraught, Still I've ver - y oft - en thought With

C. sen - ti - ments the op - po - site of fear; An  
 R. sen - ti - ments the op - po - site of fear; An  
 P. sen - ti - ments the op - po - site of fear; An

C. *em - bas - sy bur - glar - i - ous, Is cer - tain - ly ne - fa - ri - ous And*

R. *em - bas - sy bur - glar - i - ous, Is cer - tain - ly ne - fa - ri - ous And*

P. *em - bas - sy bur - glar - i - ous, Is cer - tain - ly ne - fa - ri - ous And*

C. *prob - a - bly pre - ca - ri - ous In al - most ev - 'ry cause; But*

R. *prob - a - bly pre - ca - ri - ous In al - most ev - 'ry cause; But*

P. *prob - a - bly pre - ca - ri - ous In al - most ev - 'ry cause; But*

C. *still I'll think I'll stay, Just for once the law de - fy it And*

R. *still I'll think I'll stay, Just for once the law de - fy it And*

P. *still I'll think I'll stay, Just for once the law de - fy it And*

C. if I make nothing of it, I will have ex - pe - ri - ence; Oh! ex -

R. if I make nothing of it, I will have ex - pe - ri - ence; Oh! ex -

P. if I make nothing of it, I will have ex - pe - ri - ence; Oh! ex -

C. pe - ri - ence ac - cord - ing to the Card, Is a

R. pe - ri - ence ac - cord - ing to the Card, to the Card, Is a

P. pe - ri - ence ac - cord - ing to the Card, to the Card, Is a

*See*

C. teach - er who is des - per - ate - ly hard But

R. teach - er who is des - per - ate - ly hard ver - y hard But

P. teach - er who is des - per - ate - ly hard ver - y hard But

C. I'll tac-kle her this time; All a - board for deeds of

R. I'll tac-kle her this time; All a - board for deeds of

P. I'll tac-kle her this time; All a - board for deeds of

*rit.*

C. crime, He's going to be the bur-glar's merry pard;

R. crime, I'm going to be the bur-glar's merry pard;

P. crime, I'm going to be the bur-glar's merry pard;

*a tempo*

C. Pst! Pst! Pst! Pst! Pst! So it's hist!dowse the glim! Let us

R. Pst! Pst! Pst! Pst! Pst! So it's hist!dowse the glim! Let us

P. Pst! Pst! Pst! Pst! Pst! So it's hist!dowse the glim! Let us

C. div - vy on the swag, We'll crack a crib and do it ver - y

R. div - vy on the swag, We'll crack a crib and do it ver - y

P. div - vy on the swag, We'll crack a crib and do it ver - y

C. soon; It will no doubt be

R. soon; And do it ver - y soon; It will no doubt be

P. soon; And do it ver - y soon; It will no doubt be

C. great\_ and im - mense And a new ex - pe - ri -

R. great\_ and im - mense And a new ex - pe - ri -

P. great\_ and im - mense And a new ex - pe - ri -

C. *ence;* While we bur - gle in the dark of the

R. *ence;* While we bur - gle in the dark of the

P. *ence;* While we bur - gle in the dark of the

C. moon, Hist! hush! Yes! we bur - gle in the dark of the

R. moon, Hist! hush! Yes! we bur - gle in the dark of the

P. moon, Hist! hush! Yes! we bur - gle in the dark of the

C. moon.

R. moon.

P. moon.

Dance

*pp*



The first system of music consists of two staves. The treble staff begins with a series of eighth notes, followed by a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The treble staff has a melodic line with some rests. The bass staff features a triplet of eighth notes, mirroring the triplet in the first system.

The third system shows a continuation of the melodic and harmonic themes. The treble staff has a triplet of eighth notes, and the bass staff has a steady accompaniment.

The fourth system concludes the piece. It includes a marking "Pst Pst" above a specific melodic phrase in the treble staff. The system ends with a double bar line and a final chord in the bass staff.

## A Maiden's Heart.

Moderato.

Piano.

*mf*

The piano introduction consists of two staves. The right hand plays a melody in D major, starting with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, and D5. The left hand provides harmonic support with chords and single notes.

My heart is in my keep - - ing, I'll  
If spin - ster - like and lone - - ly, I

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with a half rest, followed by the lyrics. The piano accompaniment includes chords and a bass line.

give it where I \_\_\_ choose, The smiles are \_\_\_ mine or \_\_\_  
live and all de - cline, The sor - row and grief are mine

The second system continues the vocal and piano accompaniment. The vocal line includes the lyrics and melodic phrases. The piano accompaniment continues with chords and a bass line.

weep - ing, If suit - ors I re - fuse; Though  
on - ly, The fault is on - ly mine; Though

man - y - come a - woo - ing And play the he - ro's  
gold - en - are my - of - fers, Though pa - rents may com -

part, I'll nev - er, nev - er give my  
mend, Still I will nev - er give my

hand, Un - less I give my heart.  
heart, Un - less I give my hand.

*p* *rit.*

## Chorus

A — maid-ens heart should e'er be fan- cy free, — Un-til the

*pa tempo*

one she loves — woos on bend- ed knee;                      Though

belt - ed knight and gild - ed Lords may sigh,                      Let —

oth - ers wed for rank and gold, not I;                      A —

maid-ens heart should e'er be fan - cy free, ——— Un - til the

one she loves — woos on bend - ed knee; Though

wealth - y swains may ask me for their own, Yet —

I — will wed for love a - lone. ——— lone.

## Finale II.

The Office Boy.

All Princ.

Chorus.

Then we take a train for Bo - he - mi - a, We

Then we take a train for Bo - he - mi - a, We

Then we take a train for Bo - he - mi - a, We

Allegro.

Piano.

*f*

have-nt far to go;— A— bright ca-fè,Where all is gay Andyou find those folks you

have-nt far to go;— A— bright ca-fè,Where all is gay Andyou find those folks you

have-nt far to go;— A— bright ca-fè,Where all is gay Andyou find those folks you

know;— Where there's something do-ing With wine and wooing, Where mu - sic weaves its

know;— Where there's something do-ing With wine and wooing, Where mu - sic weaves its

know;— Where there's something do-ing With wine and wooing, Where mu - sic weaves its

spell;— But the mot-to of ev-ry Bo - he - mi - an Is "Vive la Ba - ga -

spell;— But the mot-to of ev-ry Bo - he - mi - an Is "Vive la Ba - ga -

spell;— But the mot-to of ev-ry Bo - he - mi - an Is "Vive la Ba - ga -

## Tempo di Valse moderato.

Musical score for the first system, featuring vocal lines and piano accompaniment. The tempo is marked "Tempo di Valse moderato." The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "telle." Plain Ma - mie O' Hoo - -".

## Tempo di Valse moderato.

Piano accompaniment for the first system. The tempo is marked "Tempo di Valse moderato." The key signature is one sharp (F#) and the time signature is 3/4. The marking *poco rit.* is present. The piano part consists of chords and arpeggiated figures.

Musical score for the second system, featuring vocal lines and piano accompaniment. The tempo is marked "Tempo di Valse moderato." The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "ley, My heart is un - rul - - y, The".

Piano accompaniment for the second system. The tempo is marked "Tempo di Valse moderato." The key signature is one sharp (F#) and the time signature is 3/4. The piano part consists of chords and arpeggiated figures.



word — please say And we'll name the day, What hap - pi -

word — please say And we'll name the day, What hap - pi -

word please say And we'll name the day, What hap - pi -

This system contains three vocal staves and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The lyrics are: "word — please say And we'll name the day, What hap - pi -".

This block shows the piano accompaniment for the first system, including the right-hand melody and the left-hand bass line.

ness 'twill bring; Oh! plain Ma-mie O'

ness 'twill bring; Oh! plain Ma-mie O'

ness 'twill bring; Oh! plain Ma-mie O'

This system contains three vocal staves and a piano accompaniment. The lyrics are: "ness 'twill bring; Oh! plain Ma-mie O'".

This block shows the piano accompaniment for the second system, including the right-hand melody and the left-hand bass line.

Hoo - - ley, I love you so tru - - ly, Say  
 Hoo - - ley, I love you so tru - - ly, Say  
 Hoo - - ley, I love you so tru - - ly, Say

The first system consists of four staves. The top staff is a vocal line in G major with lyrics. The second staff is a vocal line in G major with lyrics. The third staff is a vocal line in G major with lyrics. The fourth staff is a piano accompaniment in G major, featuring a bass line and chords.

"yes" my hon - ey, For I have the money to buy a wed - ding  
 "yes" my hon - ey, For I have the money to buy a wed - ding  
 "yes" my hon - ey, For I have the money to buy a wed - ding

The second system consists of four staves. The top staff is a vocal line in G major with lyrics. The second staff is a vocal line in G major with lyrics. The third staff is a vocal line in G major with lyrics. The fourth staff is a piano accompaniment in G major, featuring a bass line and chords. The system concludes with a key signature change to B-flat major and a 4/4 time signature.

ring.  
ring.  
ring.

This section contains three vocal staves. Each staff begins with a single note followed by a rest for the remainder of the measure. The notes are in the soprano, alto, and tenor ranges respectively. The time signature is 2/4 and the key signature has two flats.

Tempo di Marcia.

The piano accompaniment consists of two staves. The right hand features a rhythmic pattern of eighth notes with chords, while the left hand plays a steady bass line of eighth notes. The tempo is marked 'Tempo di Marcia'.

This section contains three vocal staves, all of which are empty, indicating that the vocalists are silent during this passage.

The piano accompaniment consists of two staves. The right hand features a rhythmic pattern of eighth notes with chords, while the left hand plays a steady bass line of eighth notes. The tempo is marked 'Tempo di Marcia'.

ah! \_\_\_\_\_

If I were the bride of a sol-dier bold, A

If I were the bride of a sol-dier bold, A

mi-li-ta-ry he-ro's wife, I'd march to din-ner ev-'ry day, To the

mi-li-ta-ry he-ro's wife, I'd march to din-ner ev-'ry day, To the

ah! ah! ah! \_\_\_\_\_

the shriek-ing fife ah!

tune of the shriek-ing fife And down to break-fast ev - 'ry morn, The

tune of the shriek-ing fife And down to break-fast ev - 'ry morn, The

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase in a key with two flats, marked with a fermata. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. The lyrics are: "the shriek-ing fife ah!" followed by "tune of the shriek-ing fife And down to break-fast ev - 'ry morn, The" on two staves.

To the toot-toot-toot of the stir-ring fife And the

fa-mi-ly all should come To the toot-toot-toot of the stir-ring fife And the

fa-mi-ly all should come To the toot-toot-toot of the stir-ring fife And the

The second system continues the musical score. The vocal line features a melodic phrase with a fermata, followed by the lyrics: "To the toot-toot-toot of the stir-ring fife And the" and "fa-mi-ly all should come To the toot-toot-toot of the stir-ring fife And the" on two staves. The piano accompaniment maintains the rhythmic pattern from the first system, with some harmonic changes in the right hand.

## All Princ.

roll of the rattling drum. Plain Ma - mie O'

roll of the rattling drum. Plain Ma - mie O'

roll of the rattling drum. Plain Ma - mie O'

Hoo - ley, My heart is un - rul - y, The

Hoo - ley, My heart is un - rul - y, The

Hoo - ley, My heart is un - rul - y, The

word\_ please say And we'll name the day, What hap - pi - ness 'twill

word\_ please say And we'll name the day, What hap - pi - ness 'twill

word please say And we'll name the day, What hap - pi - ness 'twill

The first system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "word\_ please say And we'll name the day, What hap - pi - ness 'twill".

bring; Oh! plain Ma - mie O' Hoo - - ley,

bring; Oh! plain Ma - mie O' Hoo - - ley,

bring; Oh! plain Ma - mie O' Hoo - - ley,

The second system of the musical score consists of four staves. The top three staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "bring; Oh! plain Ma - mie O' Hoo - - ley,". The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand.

I love you so tru - ly, Say: "yes," my hon - ey! For

I love you so tru - ly, Say: "yes," my hon - ey! For

I love you so tru - ly, Say: "yes," my hon - ey! For

The piano accompaniment consists of a treble and bass clef. The treble clef part features a melodic line with a slur over the final two measures. The bass clef part provides a harmonic accompaniment with chords and a steady bass line.

I have the mon - ey to buy a wed - ding ring.

I have the mon - ey to buy a wed - ding ring.

I have the mon - ey to buy a wed - ding ring.

The piano accompaniment continues with a treble and bass clef. The treble clef part has a melodic line with a slur. The bass clef part includes a dynamic marking of *mf* (mezzo-forte) in the final measure.



First system of a musical score. The treble clef staff contains a melody starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally quarter notes E5, F5, and G5. The bass clef staff, marked with a piano (*p*) dynamic, features a steady accompaniment of quarter notes with block chords. The key signature is one sharp (F#).

Second system of the musical score. The treble clef staff continues the melody with a half note G4, quarter notes A4, B4, and C5, a half note D5, and quarter notes E5, F5, and G5. The bass clef staff maintains the accompaniment pattern of quarter notes with block chords. The key signature is one sharp (F#).

Third system of the musical score. The treble clef staff features a more active melody with eighth and sixteenth notes, including a trill on G5. The bass clef staff continues the accompaniment of quarter notes with block chords. The key signature is one sharp (F#).

Fourth system of the musical score. The treble clef staff has a melody with quarter and eighth notes, including a trill on G5. The bass clef staff continues the accompaniment of quarter notes with block chords. The key signature is one sharp (F#).

Fifth system of the musical score, ending with a double bar line. The treble clef staff concludes the melody with quarter notes G5, F5, and E5, followed by a final chord. The bass clef staff concludes the accompaniment with quarter notes and block chords. The key signature is one sharp (F#).

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